

TAMRON

MAGAZINE

Issue 9 · Summer 2019
Token charge: € 2.50



FOUR PAWS TO FALL IN LOVE WITH

Jasmin Hummer captures puppies at play

SWEAT AND DUST

Tamron pro Thomas Kettner photographs
the Stihl calendar 2019

G2 TRINITY ON TOUR

Luke Stackpoole on his dream holiday with
three fast Tamron zooms



Tamron 35-150 mm F/2.8-4 Di VC OSD at 73 mm · 25 s · F/8 · ISO 100

PHOTO: MARTIN KROLOP

Dear Readers,



Tamron has begun 2019 with three new lenses all at once. In one sense, this shows how dynamic the photography market continues to be. In another, though, it shows that our engineers are still succeeding in setting new standards in image quality. The SP 35 mm F/1.4 Di USD marks a new milestone in this regard, raising the SP series to new heights on its 40th birthday. This prime lens is a highlight for everyone striving for

the ultimate in picture quality.

The other two additions are pioneering as well: The 35-150 mm F/2.8-4 Di VC OSD is a compact fast zoom lens, ideal for ambitious portrait and travel photographers. And there's an exciting newcomer to our lens family for mirrorless full-format cameras: the ultra-wide-angle 17-28 mm F/2.8 Di III RXD. You can learn more about these new lenses in this edition of the Magazine.

New photography technology, great as it is, isn't an end in itself. That's why it goes without saying that this edition, too, contains lots of stories from Tamron photographers. Be inspired! I hope it's an entertaining and informative read.

Sincerely,

Sven Diegel

Sven Diegel
Marketing Manager, Tamron Europe

PS: My thanks go to Leonhard Steinberg, who started this magazine four years ago – and after ten years at Tamron, is departing for a new challenge in his career. We wish him all the best for the future.

CONTENTS

Tamron Magazine
Issue 9 · Summer 2019

4 HIGHLIGHT

Sea of lights in the Big Apple

6 NEWS

Lens news, Tamron Academy and the winning pictures from the Terra Mater photography competition

14 REPORTAGE: SWEAT, DUST AND STIHL

TITLE Tamron pro photographer Thomas Kettner tells the story of an extraordinary calendar shoot in South Africa

18 ON THE ROAD: LUKE STACKPOOLE

TITLE The young Brit travels around the world for a year with the fast G2 Trinity

22 IN THE FIELD: FUN WITH ANIMAL PHOTOGRAPHY

TITLE Tamron photographer Jasmin Hummer reveals the secret behind her dog photos

26 IN THE FIELD: GOLDEN DUBAI

Rafael "RC" Concepcion shows off the glittering metropolis with the 18-400 mm travel zoom

30 WORKSHOP

Skylum Luminar 3 in practice

32 GALLERY

The best photos from our readers

36 MY PROJECT

Saskia Schäper loves to photograph athletes in action

38 PREVIEW

FOLLOW TAMRON!

 **FACEBOOK**
www.facebook.com/tamronobjektive

 **INSTAGRAM**
www.instagram.com/tamron_deutschland

 **TWITTER**
www.twitter.com/tamronobjektive

 **YOUTUBE**
www.youtube.com/user/TamronEurope

TAMRON BLOG

You can also find news, interviews and reports from the world of Tamron online.

www.tamron.eu/de/magazin/blog/

SEA OF LIGHTS IN THE BIG APPLE

New York, New York ... this city has drawn people in like a magnet for hundreds of years. Without a doubt, the view across the East River of the Brooklyn Bridge and Manhattan is one of the most famous angles of the city. In the evening, the glitz and glamour of the Big Apple are reflected in the golden sea of lights from the city's cloud-covered skyscrapers. This is captured here by a long exposure using Tamron's new fast 35-150 mm F/2.8-4 Di VC OSD zoom lens, especially well-suited to city breaks and holidays thanks to its compact dimensions.

Taken with:
Tamron 35-150 mm
F/2.8-4 Di VC OSD at
61 mm · 3.2 s · F/5.6 ·
ISO 200





35-150 mm F/2.8-4 Di VC OSD

THE PORTRAIT ZOOM LENS

With its announcement of a fast 35-150 mm zoom lens for DSLR cameras with full-format sensors, Tamron is fulfilling the wishes of many ambitious photography enthusiasts.

This combination is the dream for any photographer: high F/2.8-4 speed plus a large 35-150 mm zoom range. With the new zoom lens from Tamron, you can set the scene with almost any subject. But it's especially good with the classic portrait focal lengths of 85 mm and 135 mm. It offers the perfect balance between high sharpness and wonderful blurred background. This results in the main subject popping out in the most attractive way, a mark of a good

professional portrait shot. The integrated VC image stabiliser makes for sharp pictures even in low light.

Thanks to its low weight and compact dimensions, the new 35-150 mm is the ideal 'standard zoom' for ambitious photographers who want to travel as light as possible, but who don't want this to compromise their artistic expression.



**TECHNICAL
HIGHLIGHTS**

35-150 mm F/2.8-4
Di VC OSD



A low minimum object distance of 45 cm across the entire zoom range – ideal for detailed close-ups.



Weatherproof housing – so you can carry on shooting even in light rain.



Quick OSD autofocus – focusing is almost seamless.

***"THE 35-150 mm
F/2.8-4 IS IDEAL
FOR IMPRESSIVE
PORTRAIT SHOTS"***

PHOTO: MARCIE REIF



Backlight? No problem! The BBAR coating (Broad-Band Anti-Reflection) ensures high transmission, whether at 17-35 mm or 35-150 mm. That means: Unwanted reflections and ghost images are suppressed effectively, leaving behind a sharp picture.

THE PERFECT TRAVEL DUO

The 35-150 mm and the 17-35 mm complement each other perfectly. Together, the compact lenses weigh less than 1.3 KG.



PHOTOS: DAVID AKOUBIAN, GLYNN LAVENDER

17-35 mm · 17 mm · 1/125 s · F/16 · ISO 100



35-150 mm
F/2.8-4 Di VC OSD



17-35 mm
F/2.8-4 Di OSD

With this zoom duo, travel photographers are not only equipped for any subject - they can also take advantage of a wide range of creative opportunities thanks to the wide zoom range from 17 mm ultra-wide-angle to 150 mm telephoto and the high speed of F/2.8-4. Both lenses have comparable technical features and are suitable for both spectacular architecture and landscape pictures and stunning portrait and animal shots, thanks to the combined zoom range. To minimise blur from camera shake at longer focal lengths, the 35-150 mm is also equipped with a VC image stabiliser. Another advantage: The zoom duo is surprisingly light despite its high imaging performance, with a total weight of less than 1.3 KG - making it perfect for photography on the go.

TAKE A LOOK AT THESE HIGHLIGHTS!

Two top-quality optical systems announced for DSLR and DSLM. Both offer never-before-seen imaging performance.

Highlight 1
Extremely fast 35 mm wide-angle prime lens with outstanding imaging performance.



**SP 35 mm
F/1.4 Di USD
(model F045)**

Highlight 2
Fast ultra-wide-angle lens for mirrorless system cameras with a full-format sensor.



**17-28 mm
F/2.8 Di III RXD
(model A046)**

On its 40th birthday, Tamron is taking the successful SP series to a new level with an extraordinary new lens: The **SP 35 mm F/1.4 Di USD** mirrors the unique expertise and level of development of all optic technologies that prove Tamron's competence in optical systems. The unbeaten imaging performance allows extremely detailed and high-quality shots. A special feature of this lens is its very large F/1.4 aperture, which allows the photographer to define the level of sharpness with maximum precision.

At the end of February at the Japanese photography exhibition CP+, Tamron presented another new product: The **17-28 mm F/2.8 Di III RXD** is the second Tamron lens for mirrorless full-format cameras.

Like the 28-75 mm F/2.8 Di III RXD, which is already available, it has a very light and compact design. The ultra-wide-angle lens is the ideal choice for anyone striving for impressive photos. It offers a very high speed of F/2.8 across the whole zoom range. In extreme wide angle, the minimum object distance is just 19 cm. The optical design guarantees high detail and contrast reproduction across the whole picture. The autofocus system is based on an RXD stepping motor that makes for quick, precise and quiet focusing. The lens is therefore especially good for recording video.

Both lenses are planned to be released in mid-2019.



LEARN TOGETHER WORKSHOPS AND TRAVEL

Want to take better photos? Looking for like-minded people to talk shop with? Want a knowledgeable critique of your photos? Then the Tamron Academy is the place for you? Our trainers will explain the foundations of photography as well as advanced techniques. Together with other participants, you will pick up thorough practical knowledge step by step that will help you achieve the picture results you want.

The Tamron Academy offers workshops and trips led by experienced photography trainers. Here is a selection of highlights in the summer programme 2019:

● **Rotterdam – see the city with different eyes.** Learn to photograph buildings and attractions perfectly in this workshop with Klaus Wohlmann. You will also learn how an image can be changed using different lighting techniques. (Deadline: 18th May)

● **Kolkata, India – On the hunt for the monsoon and lost time.** Discover the picturesque glamour of Kolkata during monsoon season, when the many downpours transform the city into a steam-filled scene full of exotic photos.

(Deadline: 17th to 23rd June)

● **Animal photography – the fox in front of the camera.** The dunes in the Netherlands are a paradise for foxes. The animals there are used to humans, which lets Tamron pro Andreas Hütten get some great photos.

(Deadline: 28th September)

● **Greenland.** Breathtaking glacial landscapes, whales, the midnight sun, the Inuits with their wonderful huskies... you can expect all that and more at this Greenland photography workshop with pro photographer Stefan Eisend.

(Deadline: 10th to 20th August)

More information about the current range at the Tamron Academy:
www.tamron-academy.de

TIPA AWARD FOR THE 28-75 MM F/2.8

Tamron is getting another TIPA Award this year: The 28-75 mm F/2.8 Di III RXD will receive the "Best Mirrorless Standard Zoom Lens" award. It is now the sixth year in a row that Tamron has been recognised with the prestigious award from the Technical Imaging Press Association. An expert jury from renowned photography and imaging publications from fifteen countries selects the products each year.



TAMRON EUROPE WITH A NEW CEO



Tamron Europe GmbH in Cologne, the European distributor for the Japanese Tamron Co., Ltd., has had a

new CEO since 1st February. Michael Dickel (56) follows on from Peter Rosenthal (64), who has retired from professional life. Michael Dickel has worked at Tamron since 1997. Most recently, he was General Manager and Vice President on the executive board, partly responsible for the positive growth of the company. His predecessor, Peter Rosenthal, had worked at Tamron for thirty years. Together with his colleagues, he successfully built up Tamron Vertriebs GmbH – founded in 1982 and later known as Tamron Europe GmbH – in Germany.



THE WINNERS' GALLERY

The Terra Mater photography competition in 2018 was more exciting than ever before: Many of the pictures submitted earned a place on a podium. Here are the winners.

READER VOTING

ADOLF HANUSCH

"When I dived into the Red Sea, the water was actually quite cloudy. I didn't expect any special subjects and only took a small camera. But at 25 metres, we discovered this large green turtle being cleaned by fish in a coral colony."



LANDSCAPE

SIBYLLE MAUS

"This photo was taken during a trip in a hot air balloon over the Stubenberg lake in Styria, Austria. There wasn't much wind, so we got to watch what was going on far below us for longer. That's when I noticed this eye-catching structure in the ice. The ice probably started to thaw and then froze over again. The pattern reminded me of a nerve cell. The ice skaters probably didn't even notice the crack – it was only visible from our perspective."



HUMAN

MATHIAS WASIK

"This scene comes from Rockaway Beach in New York, where the heat-afflicted city-dwellers run away to. For me, the picture perfectly summarises the atmosphere here: the blue sky, how cheerful everyone is and of course, one of the most popular street foods."



ANIMAL

JULIAN RAD

"For more than two weeks, I would wait for hours in my hiding place in a meadow in Vienna to watch ground squirrels. In autumn, the animals squabble over food that they need for the winter. They move very quickly when they do this: The camera focus often wasn't where I wanted it to be."

THE WINNERS AND THEIR PRIZES

- **1st place:** **Tamron lens SP 24-70 mm F/2.8 Di VC USD G2** (worth 1,699 euros) to Sibylle Maus, Julian Rad and Mathias Wasik
- **2nd place:** **Nikon D5600 18-140 VR** (worth 1,049 euros) to Beate Basenau, Falkmar Ameringer and Frank Kost
- **3rd place:** **Tamron lens 18-400 mm F/3.5-6.3 Di II VC HLD** (worth 889 euros) to Sonke Hayen, Marian Mietchen and Anton Simon
- **Public prize/reader voting:** Production of an **XXL copy in Ultra HD** under gloss acrylic glass (worth 915 euros) to Adolf Hanusch

*Congratulations to the prizewinners!
Want to get into the magazine? Find out more at
www.magazinabo.com/at/terramater/*

REPORTAGE

For STIHL, the calendar is a part of marketing steeped in tradition. Its origins go back to the year 1973.

Ever since then, the goal has been to speak to fans of the brand and the products in an emotional and sensory way. To that end, the 2019 edition shows confident men and women in an authentic environment – this year, on various farms.

In composing these photos, it was important to me and STIHL that the models fit naturally into the setting and believably reflect work on a farm. The idea behind this is as straightforward as it is effective: authentic women and men, authentic setting, authentic work situation. Add a bit of sweat, dirty fingers, well-worn clothes and then put them right in the middle of the natural environment. For STIHL, it was a central concern that the locations, meaning the farms, practised ecologically responsible agriculture, without exception. Actually, that's a big trend in South Africa. Despite a big water shortage,





SWEAT, DUST AND STIHL

PHOTOS: THOMAS KETTNER

TAMRON PROTHOMAS KETTNER ON AN
EXTRAORDINARY CALENDAR SHOOT

these farms manage to produce successfully in the long term with their clever and sustainable ideas.

It was important for STIHL that the basic idea, the subjects and the overall atmosphere of the work was developed and carried by one basic concept about its content. That meant that the subjects were derived from themes that suited the customer – such as farming. The calendar uses this to form an emotional communication platform for themes around the brand and the products.

It was also important for me and STIHL that the sensual side of the subjects worked on another level as well. That meant that we showed very confident and charismatic people who were already sexy thanks to their powerful charisma. We also played with the viewer's imagination by creating apparently accidental erotic moments using poses, outfits and composition.

I photographed the calendar in February 2018 in Kapstadt and the surrounding area. There were shots at sunrise, which meant that the team needed to start working at about three in the morning. Then, there were shots at dusk. We often had long journeys. Overall, including preparation and looking for a location, we drove around 3500 kilometres. The preparation was

lengthy and sometimes complicated, since in some cases the farms were very far apart – every subject needed to represent a separate theme – and many of the businesses had harvested early because of the big drought or had not even sown yet.

THE CHALLENGE in the photography was making it seem alive, almost like a set of snapshots. Authentic product placement was another challenge, since this placed relative limits the models' movement radius. Of course, the person needed to fill the frame while not short-changing the landscape, and of course, the equipment needed to be in there as well. Despite all that, the photo needed to seem as though the models were in the middle of working.

I mainly worked with my two standard lenses: the SP 24-70 mm G2 and the SP 70-200 mm G2. This pair gives me confidence that I can react to things quickly and reliably capture them in my photography even if they're moving (without a tripod). I also used the SP 85 mm. Because all the lenses have a very reliable autofocus and VC image stabiliser that works well, I was able to work even under poor light conditions.



ABOUT: THOMAS KETTNER

The photographer, stage director and creative director (born 1960) lives in Hamburg. He has been on the road for his clients in the advertising, fashion and the liberal arts on all continents for more than thirty years. True to his motto, "if you brake, you lose", he is always on the lookout for spectacular, unique photos.

www.thomaskettner.com



"THERE'S A LOT OF DEMAND ON MY LENSES. I ALMOST ALWAYS WORK OUTSIDE IN ALL WEATHERS."

MY REQUIREMENTS when it comes to lenses are very demanding. My camera equipment, which includes my lenses, have to endure a lot. The cameras have an average life expectancy of four to five years maximum – and in that time the shutter closes up to a million times. That puts a lot of demand on the lenses. I almost always work outside in all weathers. It's often dusty or wet. There's also a lot of thermal stress. The lens seals are very important because they prevent dust getting into the lens and the camera. The aperture in the lenses has to work with the shutter releases reliably in the long-term.

Tamron lenses have continued to develop in recent years. The quality and craftsmanship easily match up to other brands. And I'd have to say that in many cases, the VC is better and the AF is faster and more accurate than in some comparable branded lenses. In addition to that, the lenses just have a very good price to performance ratio.



PHOTOS: THOMAS KETTNER



G2 TRINITY ON TOUR

Some time last year, Luke Stack developed itchy feet. The 26-year-old quit his job as a finance expert and started a twelve-month tour around the world. In his luggage: Tamron's fast G2 Trinity. He tells the story of his experiences in the Tamron magazine.

A few years ago, Luke Stackpoole stumbled across a photo of the stars while scrolling through his social media feed. It showed the night sky in a level of detail he had never seen before. Fascinated by the picture and the photography behind it, a month later he bought his first DSLR camera. "At first, the results were really bad, but with time, I

noticed that my pictures seemed to resonate with the community more and more."

More and more, Luke would venture out of his home city, London, with his camera. "It's so much fun for me to explore a location, wait for the right moment and then edit the picture so that it becomes a work of art", says the 26-year-old, who worked as

SP 15-30 mm F/2.8 Di VC USD G2 ·
15 mm · 1/125 s · F/5.0 · ISO 64



a financial expert in the British capital until a year ago. Fine art photography, which had long been a hobby, a creative outlet for his office job in the city, captured his imagination more and more. The first time he earned money for his photos, he decided to make the leap into freelance photography. "I wanted to escape the city," he says. "I needed fresh creative input for my photography and wanted to see something of the wonderful nature of this earth."

He set off around the world for a year, always on the hunt for new subjects that mirrored his personal aesthetic and style. When we interviewed him in March, he was in Hong Kong. "I haven't seen much of the city yet, but I already feel at home here," he said. "Before this I was in

Australia, New Zealand and Vietnam. The high point of the trip so far was a completely clear night near the Twelve Apostles in Australia. When the Milky Way appeared in the sky, I was blown away. I put the SP 15-30 mm G2 on the camera and forgot everything else around me."

Artistic interpretation

Luke (@withluke) shares his experiences and impressions with his more than 32,000 followers on Instagram.

"In my photography, I don't aim as much for the most natural reproduction of scenery as possible as an artistic interpretation of what I feel when I'm there. Many of my photos are quite bleak, and that helps the viewer understand my intention behind the shot."

At first, Luke photographed almost exclusively with the SP 24-70 mm G2, but since then the SP 15-30 mm G2 and the SP 70-200 mm G2 has found a permanent place in his bag. "The image quality of these three zoom lenses is so good that I can do without any primes." Luke values each lens for its



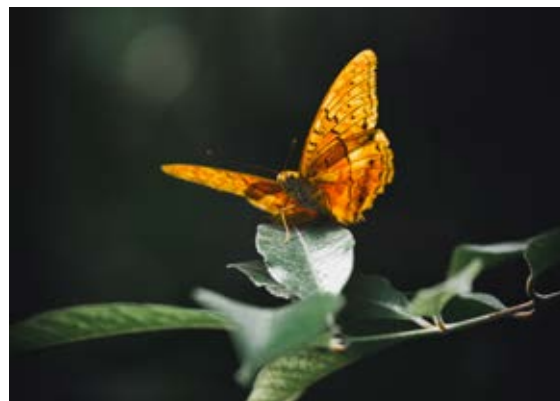
The fast G2 Trinity from Tamron:
SP 15-30 mm F/2.8 G2,
SP 24-70 mm F/2.8 G2 and
SP 70-200 mm F/2.8 G2.

SP 15-30 mm F/2.8 Di VC USD G2 ·
15 mm · 30 s · F/2.8 · ISO 4000



SP 24-70 mm F/2.8 Di VC USD G2 · 24 mm · 1/25 s · F/5.6 · ISO 72

particular strengths: The 24-70 is a universalist that he uses for reportage, portraits and landscape pictures – "three out of four of my shots are taken with this lens." The 15-30 with image stabiliser is ideal for available-light shots without a tripod – "the sharpness and high resolution never cease to impress me." Luke uses the 70-200, with its narrower angle of view, very deliberately to bring more variety to his portfolio: "the lens brings some wonderful blur to the background." The G2 Trinity fits Luke's lifestyle perfectly: "The lenses are relatively compact, but give me excellent picture quality that meets my high standards when used with high-resolution full-format cameras."



SP 70-200 mm F/2.8 Di VC USD G2 · 200 mm · 1/1000 s · F/2.8 · ISO 500

ABOUT: LUKE STACKPOOLE

Born in 1992, Luke (@withluke) grew up in a small village in the south of England. After studying economics in Birmingham, he worked as a financial expert in London for five years before becoming a freelance fine art photographer in 2018. He is currently collecting unique photo and video material on a year-long tour around the world.

www.withluke.com



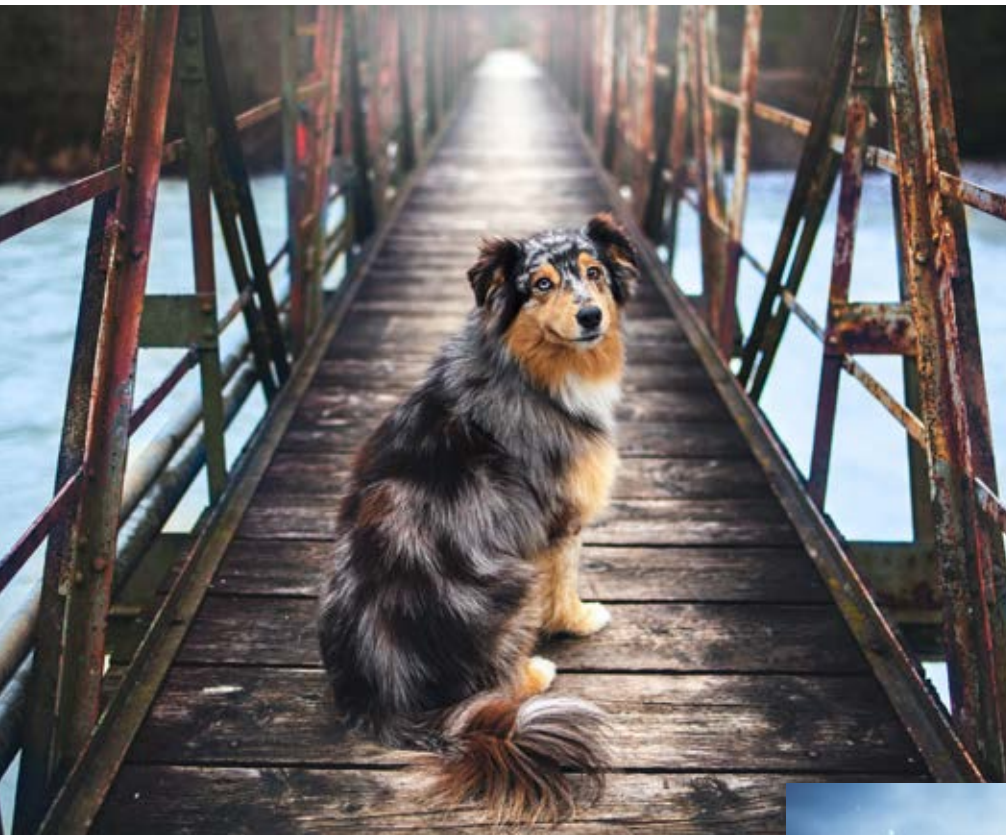
SP 70-200 mm F/2.8 Di VC USD G2 · 200 mm · 1/1000 s · F/2.8 · ISO 64

PHOTOS: LUKE STACKPOOLE

PRO TIPS: DOG PHOTOGRAPHY

FUN WITH ANIMAL PHOTOGRAPHY

Hard to believe when you see these wonderful dog photos: Tamron photographer Jasmin Hummer only started taking animal photos three years ago. Today, the Austrian photographer has more than 38,000 Instagram fans and coaches others in photography. Jasmin explains in the Tamron magazine what she looks for in her animal photoshoots.



SP 35 mm F/1.8 Di VC USD · 35 mm · 1/1250 s · F/2.0 · ISO 800

TIP 1

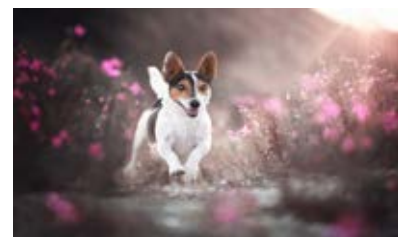
Focal length and perspective

"I work with all focal lengths. The Tamron SP 70-200 mm G2 is pretty much my standard lens. It's ideal for action and portrait shots. At 200 mm and F/2.8, it makes the subject pop out wonderfully. The SP 35 mm F/1.8 allows other, exciting perspectives, such as from slightly above (picture left). The wide angle of view is ideal to incorporate the landscape in the background into the composition in portraits. The short focal length means I can always be 'right up close' to the dog when I'm travelling."

"WHEN I NOTICE THAT THE DOG IS RELAXED, I CHANGE TO A SHORTER FOCAL LENGTH."



SP 35 mm F/1.8 Di VC USD · 35 mm · 1/640 s · F/1.8 · ISO 1600



SP 70-200 mm F/2.8 Di VC USD · 200 mm · 1/1250 s · F/2.8 · ISO 640



SP 35 mm F/1.8 Di VC USD · 35 mm · 1/1250 s · F/2.0 · ISO 100

TIP 2

Bring dynamics and movement into the picture

"Dogs in action are always eye-catching because this is the best way to convey the nature of the animal – unfortunately, it's quite difficult for beginners to capture the quick movements accurately. However, there's a level of movement that sits between action shots at a full gallop and portrait shots. It's often the small movements that will captivate a viewer, a gently raised paw during a slow walk and a focused glance, a dog catching a treat or inviting you to play. These are all moments that come across naturally and have a gentle effect, but also convey lots of emotion."



SP 70-200 mm F/2.8 Di VC USD · 200 mm · 1/800 s · F/2.8 · ISO 800



SP 35 mm F/1.8 Di VC USD · 35 mm · 1/1000 s · F/1.8 · ISO 400

TIP 3

Bring in excitement

"If the dog understands commands like sit, lie down and stay, then you can photograph him from practically any position. However, it's important that he doesn't lose interest and start staring into space. Therefore: Bring in the excitement! And work very quickly! I usually take a test picture without the dog and then position my four-legged friend very dynamically with lots of energy and physical play. For example, if I want the dog to look in a certain direction, I might throw a stone to capture the brief moment when his gaze follows the stone."

"I POSITION THE DOG VERY DYNAMICALLY WITH LOTS OF ENERGY. THAT KEEPS THE SHOOT EXCITING FOR HIM AND KEEPS HIM OCCUPIED."



SP 70-200 mm F/2.8 Di VC USD · 157 mm · 1/800 s · F/2.8 · ISO 320

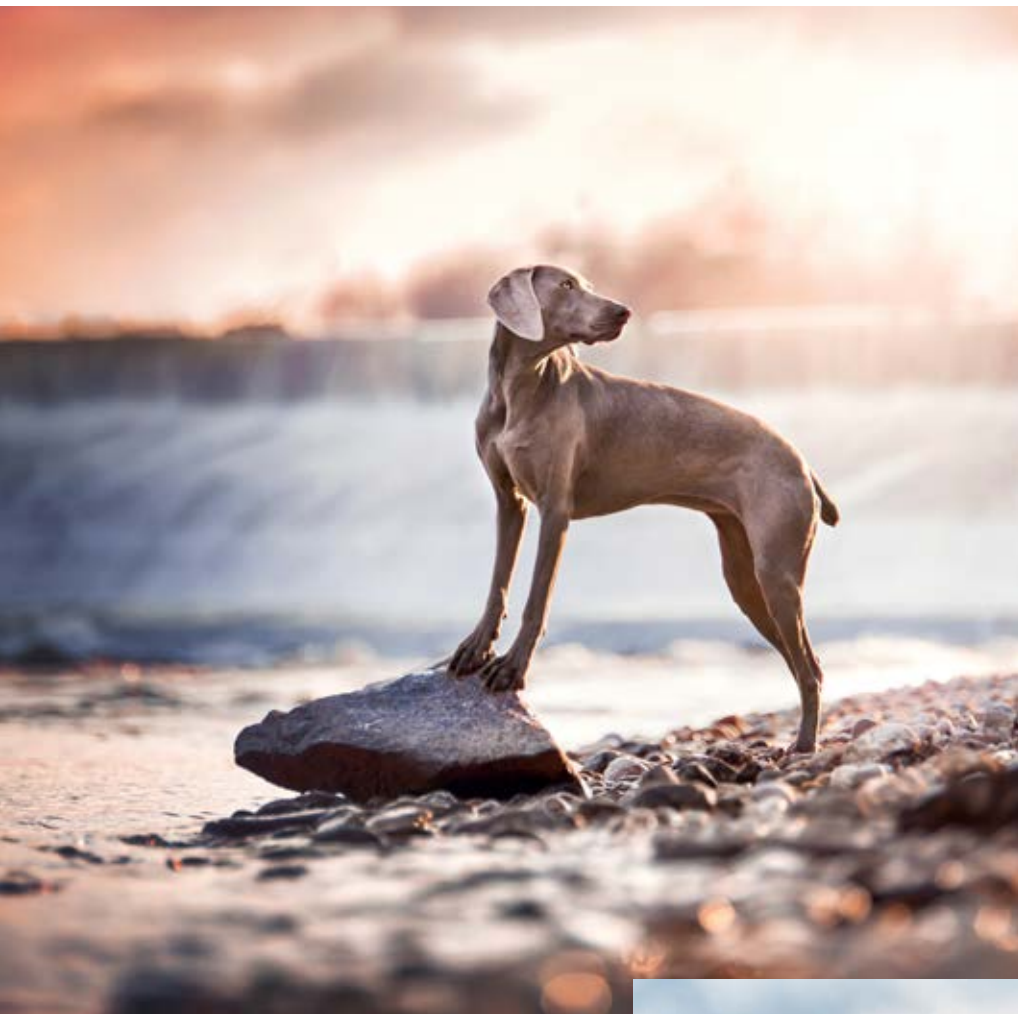
TIP 4

Add variety with accessories

"Because accessories can often look out of place in animal photos, I use them sparingly. For example, something that works well and doesn't look silly is blankets in winter. If the dog doesn't mind snuggling in, you can get really good shots this way – our four-legged friends look so cute under a blanket."



SP 35 mm F/1.8 Di VC USD · 35 mm · 1/400 s · F/1.8 · ISO 250



SP 70-200 mm F/2.8 Di VC USD · 147 mm · 1/1000 s · F/2.8 · ISO 160

TIP 5

Dog and landscape

"Where would our dogs be without the woods, rivers and lakes? For me, there's nothing more beautiful than seeing the wild side of these wonderful creatures. Does your dog like to hold up her nose dreamily in the wind? Or does she tilt her head curiously when she hears a rustle in the forest? All these are moments I wish for as a photographer, because these pictures can tell so many stories. Photography for me is a combination of emotion and technique – one doesn't work without the other. Make sure to capture your dog against some beautiful scenery."



ABOUT: JASMIN HUMMER

The 29-year-old photographer (@jasminhummer_tierfotografie) from Pennewang in Austria loves animals and especially dogs. After a long time photographing only her Australian Shepherd, Nala, and Nova Scotia Duck Tolling Retriever, Vani, three years ago she turned her hobby into a second job. Since then, she has been photographing animals on commission for clients and passes on her knowledge in individual coaching to those interested.

www.jasmin-hummer.at



SP 35 mm F/1.8 Di VC USD · 35 mm · 1/800 s · F/2.5 · ISO 1000

GOLDEN DUBAI

Rafael "RC" Concepcion has visited the megacity in the United Arab Emirates several times. It never gets boring. The desert metropolis is in constant development and always presents itself in a different light, depending on the weather. Rafael took the Tamron **18-400 mm Di II VC** on his most recent travels; for him, it's the perfect travel lens to capture the breathtaking cityscape.



Don't shoot what it looks like. Shoot what it feels like." The quote from the renowned photo reporter David Alan Harvey keeps American photographer Rafael "RC" Concepcion company on his travels. In foreign places, he always lets himself be led by his feelings. "That's why I tend to photograph portraits and city views that can be reproduced as big as possible later on," he says. "I want the viewer to feel as though they were in the place they're looking at in the photo."

When "RC" was back in Dubai recently – his eleventh visit to the desert metropolis – he only brought a Tamron 18-400 mm Di II VC travel zoom with him. "I was actually there on business to give a presentation at the Gulf Photo Plus workshop. I also had meetings with clients and sales of some fine art prints on the agenda," he says. "Nonetheless, on every trip I make sure to make enough time for photography. Dubai is a great location for a photography trip."

Travel zoom replaces four to five lenses

Like every photographer that likes to travel and does it a lot, "RC" is always battling with airline luggage rules. That's why, if he can, he does without large equipment. "Four or five lenses are pretty impractical if you're travelling," he says. "For that reason, I replaced all the lenses I wanted with just one travel zoom whose huge zoom range of 18-400 mm leaves nothing to be desired."

The versatility of the 18-400 mm not only gave "RC" a large zoom range, but also meant he didn't have to change lenses. "It's better not to have to change lenses in the desert so that sand doesn't get into the interior of the camera," the photographer explains. Previously, he would often even take two cameras with two lenses



18 mm, 30 s, F/22, ISO 400

The skyline of Dubai offers countless photo opportunities. Depending on the perspective and light, the panorama of the skyscrapers can look completely different. The photographer was very lucky with the photo on the right: This picture of the 828-metre Burj Khalifa in the fog, assuming that the weather plays along, could only be taken in within a short time span in the year.



Technical Data
18-400 mm f/3.5-6.3 Di II VC HLD
 Focal length: 18-400mm
 Speed: F/3.5-6.3
 Minimum object distance: 45 cm
 Max. image ratio: 1:2.9
 Elements/groups: 16/11
 Filter diameter: 72 mm
 Length: 121.4 mm
 Weight: 705 g

to avoid this problem. "I don't have this problem with the 18-400 mm any more, because I don't ever have to take it off during a trip."

On each Dubai visit, "RC" photographs the world-renowned landmark of the city in a different light. The Burj Khalifa is a highlight every time he goes; at 828 metres, it is the tallest building in the world. "The pictures change depending on the time of day. You want to capture each of these moments," says "RC". One of his goals on this trip: He wants to photograph the Burj Khalifa as it pierces the layer of clouds. "There are a couple of weather events that occur at the beginning of spring or autumn, when the fog comes in off the desert and into the Arabian Gulf," says the photographer. "That means there's only a relatively small time window to take a picture like this – assuming the weather plays along."

Varied city panorama

The skyscraper panorama looked different to him almost every time he visited, so much was being built in the city. "The landscape I saw five years ago is quite different from the landscape I see now," says "RC". He documents the unstoppable progress with his camera – and challenges common stereotypes while he does it. "When people think of Dubai, they usually think of a glittering metropolis with lots of sand and a cloudless sky," he says. "So I look for pictures that show something different, like clouds or rocks."



18 mm, 1/1000 s, F/9.5, ISO 80



31 mm, 8 s, F/16, ISO 100

THE PHOTOGRAPHER:
RAFAEL "RC" CONCEPCION



Rafael "RC" Concepcion is a multi-award-winning photographer from Tampa, Florida, USA. He has published many books of photography and passes on his knowledge to those interested as an Adobe Certified Instructor, among other capacities. His clients include Microsoft, Dell, Razer and Synology. www.aboutrc.com

*"I WANT
THE VIEWER
TO FEEL AS
THOUGH THEY
WERE IN THE
PLACE THEY'RE
LOOKING AT IN
THE PHOTO."*



TAMRON × LUMINAR THE PERFECT COMBINATION

First-class photos come from a perfect mix of ability, talent and creativity. Anyone who shoots with passion knows: only the ideal interplay of these three aspects in shooting and post-processing results in breathtaking pictures that you never forget.

LANDSCAPE

Tamron SP 150-600 mm F/5-6.3 Di VC USD G2 + Luminar Orton Effect Filter

Landscape photographer Fausto Meini waited for two days in the Italian province for the perfect light. His patience paid off in the photo left, in which the sun models the sheds and rolling countryside beautifully. Meini took the picture with the telephoto SP 150-600 mm G2 from Tamron. "I often use this amazing lens for landscape shots like these. The 150-600 mm was actually designed for sports and animal photography. However, that doesn't mean you can't use it for landscapes as well. The narrow angle lets me keep the composition minimalistic and give the picture a dense atmosphere."

The photographer optimised the contrast and brightness of the colours later at the computer with Luminar. The Orton Effect Filter made the contours of the landscape shine in a natural light and brought out the colours in an attractive way.

PHOTO: FAUSTO MEINI



WATER LILY

Tamron SP 70-200 mm F/2.8 Di VC USD G2 + Luminar HSL Filter

Even the simplest subjects, like landscapes or flowers, look better when they're photographed at the right focal length. The optical properties of the lens contribute not only to the sharpness, but also to natural colour reproduction. A lens that lends itself particularly well to nature photography is the SP 70-200 mm F/2.8 G2, which the photographer Dietrich Krueger used to photograph the subject below.

"The long focal length was ideal for this picture because this water lily was quite far from the water's edge. The VC image stabiliser was a great help with that."

But of course, the equipment alone doesn't make a strong picture. The image composition and post-processing were crucial here as well. Krueger adjusted the brightness, contrast and shadows even as early as the RAW development stage in Luminar. Using the HSL filter, it was then easy to achieve the harmonious, balanced look he wanted.

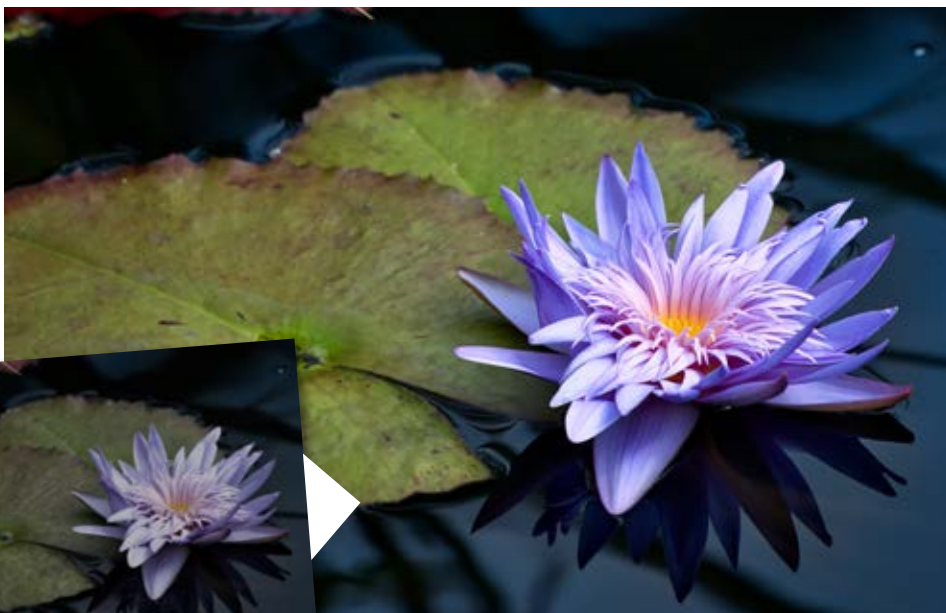


PHOTO: DIETRICH KRUEGER

LUMINAR 3 – TRY IT OUT AND SAVE!

Luminar 3 is the award-winning image editing programme (Mac/PC) from Skylum. It offers professional photo editing in the shortest possible time. Simply choose from more than 60 intelligent filters to create a beautiful photo in no time at all.

A full licence for Luminar 3 usually costs a one-time fee of 69 euros. Tamron magazine readers get a 10 euro discount when purchasing. Just enter the discount code when you order: TAMRON10 and the order total will be adjusted automatically.

More information: www.skylum.com/de/luminar



TAMRON

READER GALLERY

In every issue, Tamron Magazine presents the best reader photos it receives. Are your photos here in this issue?

Do you find that great photos look so much better in print? Do you want to see your picture in Tamron Magazine? Then send us your best Tamron shots now! The only requirement: The picture must have been taken with a Tamron lens.

The editorial staff will comment on a selection of the best submissions in each issue. Just upload your photo with a short description of the content and the story of how it was taken to the following Tamron website: www.magazin.tamron-fotorallye.de



▲
Photographer: Alexander Korthals
Lens: AF 70-300 mm F/4-5.6 Di LD Macro 1:2

We think: "Above the clouds, the freedom must be endless. This picture makes us want to go on a Alpine hike. It was taken shortly after sunrise at more than 3340 metres' altitude, above the Mischabel Hut in Saas-Fee, Switzerland."





◀ **Photographer:** Jasmin Waider
Lens: Tamron SP 150-600 mm F/5-6.3 Di VC USD

We think: "Who would have thought a zebra would have such a smart beard? Backlight lights up the long hairs around the mouth of the Equus quagga particularly well in this high-contrast black and white shot."

▼ **Photographer:** Thomas Vohs
Lens: SP 15-30 mm F/2.8 Di VC USD

We think: "At the 'blue hour' on the pier in Scheveningen, Netherlands, there is an almost apocalyptic mood. Against the backlight and with the mirror image in the sand, the scenery here has been very well captured."



◀ **Photographer:** Steffen Schmidt
Lens: SP 45 mm F/1.8 Di VC USD

We think: "Simple composition, extraordinary perspective – photos with a clear message almost always work. This great portrait gains a special flair from being upside-down. Perfect: the sharpness is exactly on the eyes!"

▼ **Photographer:** Annekathrin Linge
Lens: AF 28-75 mm F/2.8 XR Di LD

We think: "'You can read more in some people's faces than in a book.' This portrait of an old Chinese woman embodies this saying rather well. Besides the furrowed face, we also really liked the colours in this picture."



▶ **Photographer:** Paul Kühn
Lens: SP 24-70 mm F/2.8 Di VC USD

We think: "The underground station in Munich is a popular subject for photographers. What you don't see in this picture: the photographer needed a lot of patience on this Saturday morning to wait until the pedestrian underpass was finally clear."



GALLERY

▼
Photographer: Dietmar Jeschke
Lens: SP 150-600 mm f/5-6.3
Di VC USD G2

We think: "You can't take a good photo without contrast. Here, it's the contrast between big and small that captivates the viewer. Next to the anchor chain of the enormous ship, the sailor with his tiny boat looks weak and fragile. The photographer captured the unequal encounter perfectly: The narrow angle of view makes it!"



▲
Photographer: Evgeni Tcherkasski **Lens:** SP AF 70-300 mm F/4-5.6 Di VC USD

We think: "A woman walks through the buttresses of the breakwater in Tazacorte, La Palma. The powerful concrete construction frames the tiny person really well. The photographer uses the narrow photo detail and the black and white reduction to underline the monumental character of the structure while also hinting at the enormous natural power of the water that washes up here from time to time."



▼
Photographer: Thorsten Fritz
Lens: SP 15-30 mm F/2.8 Di VC USD

We think: "We're accustomed to pictures of stars by now. But the photos haven't lost anything as a result. That goes especially for this laboriously-created 180-degree panorama showing our galaxy as an arch. The picture is made up of a total of seven portrait-oriented shots, each with an exposure time of 15 seconds."



▲
Photographer: Kurt Hohenbichler
Lens: SP AF 90 mm F/2.8 Di VC USD Macro 1:1

We think: "This jumping spider, just four or five millimetres long, has been captured here on the sensor in 3x magnification. In addition to the macro lens, this needed a 1.4x teleconverter and a 68 mm extension tube. The effort obviously paid off!"

"MOST PHOTOGRAPHS HAVE TOO MUCH IN THEM."

Andreas Feininger (1906–1999)

▼
Photographer: Lars Zumpe
Lens: SP 24-70 mm F/2.8 Di VC USD

We think: These two certainly won't forget this moment! On a trip to Norway, they ventured out onto the Kjeragbolten boulder, which is just a few cubic metres in size and is trapped in a rock crevice 1000 metres above the Lysefjord. The spectacular perspective and lighting from the rocks let the photographer set the scene perfectly. Just looking at it makes you dizzy!"



▲
Photographer: Alexander Heim
Lens: SP 70-200 mm F/2.8 Di VC USD G2

We think: "Ice hockey is a fast sport and a challenge for any photographer. Just as exciting as the action during the game are the emotions you can see in the players' faces. You can see that here in the Löwen Frankfurt goalkeeper, Ilya Andryukhov, after the warm up. A really good catch by the photographer! The black and white conversion draws attention to the sharp features of the face – and the flying drops of sweat."



▲
Photographer: Janita Webeler
Lens: SP 24-70 mm F/2.8 Di VC USD

We think: "The Bastei bridge in Saxon Switzerland is always a great subject for a photo. However, it's at its most attractive in autumn at sunrise. Anyone who wants to photograph the structure, which was built in 1851, at that time, has to get up in the middle of the night and walk through the forest in the dark to the ideal place for a photo – like this photographer did."



MY PROJECT

SPORT AND ACTION

Media designer Saskia Schäper likes to go to her limits – both in her job and her free time. When she isn't polishing the layout of the Tamron magazine, she likes to go canoeing – or photograph others from the riverside.



I already played sports in primary school and loved to photograph the matches with my first compact camera. Then I developed a bit more ambition shortly before my Abitur [A-level equivalent], when I discovered wildwater canoeing. The wildwater excited the photographer in me as well: I captured lots of exciting moments with my Canon DSLR and my first Tamron lens, the 18-270 mm F/3.5-6.3 Di II VC PZD. Eventually, I discovered a passion for portraits as well. Now, I don't just photograph canoeists, but sometimes other athletes as well.

To me, sports are the symbol of all emotions. Concentration and ambition are reflected in training. A match shows the will and the pain when the athletes fight for victory. After the decision, the pride and the joy, or perhaps thoughtfulness after a failed race, are plain to see. On the whole, I like to capture the passion behind these emotions in my pictures.

My focus is on the perfect moment, like at the start or in a key section in the wildwater. I like to work with serial recording here as well, so that I can pick out the ideal moment later.

Most often, I bring along the SP 70-200 mm G2 and the SP 150-600 mm G2 from Tamron. The 70-200 is my absolute favourite lens. It's good for action shots as well as portraits. It's very quick and has a fast aperture, which is extremely important in sports photography.



PHOTOS: SASKIA SCHÄPER

SP 70-200mm G2 · 135mm · 1/400 s · F/2.8 · ISO 640

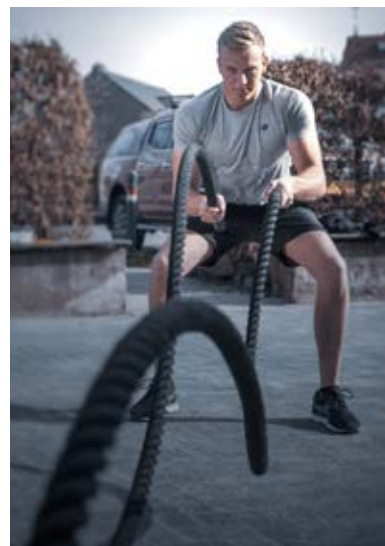


SP 70-200mm G2 · 135mm · 1/500 s · F/2.8 · ISO 640



SP 70-200mm G2 · 168mm · 1/200 s · F/2.8 · ISO 640

Sports in series: Saskia Schäper often gives her shots a cool look that visually emphasises the performance and power of the athletes.



SP 15-30mm G2 · 30mm · 1/2500 s · F/2.8 · ISO 200



SP 70-200mm G2 · 200mm · 1/3200 s · F/2.8 · ISO 200

PROFILE: SASKIA SCHÄPER

- Born:** 1996
- Residence:** Leverkusen-Rheindorf
- Job:** Media designer
- Employer:** Tamron Europe GmbH
- Photography:** Sports, travel, portrait
- Passion:** Water sports
- Favourite lenses:** SP 24-70 mm G2, SP 70-200 mm G2



PHOTO: MARTIN KROLOP

Taken with Tamron 35-150 mm F/2.8-4 Di VC OSD - 41 mm - 4 s - F/2.8 - ISO 100

GREAT PERSPECTIVES

You've seen it a thousand times before, but never like this! Cameras can show us mundane, familiar things in a completely new light. That's precisely the allure of photography. And that goes for both the photographer and the viewer of the picture.

Martin Krolop took the photo to the left on an evening ramble through New York with the new 35-150 mm F/2.8-4 Di VC USD. Instead of just photographing through a hole in the fence, he took a step back and integrated the blurred wire mesh into the picture as a frame. A clever feature – it gives the street scene a special atmosphere that is reinforced by the magenta light on the fence.

And this view serves just as well as a preview: of the next edition of the Tamron magazine. In it, Martin Krolop reports in detail about his USA trip with the new Tamron zoom and reveals the tricks he uses to take impressive city shots.

Tamron Magazine 02-2019 (edition 10) will be published at the end of September.

CONTACT TAMRON

Customer service

For questions about our products and services:

Germany:

Tamron Europe GmbH
Services Department
Telephone: +49 (0) 221 /
66 95 44-135
Email: service@tamron.de
Mon-Thurs 8:30am - 5:00pm
Fri 8:30am - 3:30pm

Austria:

Tamron Service Centre
Schuhmann Ges. m.b.H.
Telephone: +44 (732) 382280
Email: office@schuhmann.at

Repairs

Tamron products are manufactured with the greatest care and precision. However, should there be any damage to your lens, the competent

Tamron Customer Service team will be happy to assist you.

You can find contact addresses and more detailed information on the guarantee and the procedure for sending in the product and having it repaired on our service website: www.tamron.eu/de/service/

IMPRESSUM

Editor: TAMRON Europe GmbH, Robert-Bosch-Straße 9, 50769 Cologne

Responsible for editorial content: Sven Diegel

Editorial Staff: Sven Diegel, Sarah Hannen, Eric Willenbücher

Design and layout: Saskia Schäper

Production: DFS Druck Brecher GmbH
Rheinische Allee 5, 50858 Cologne

Reprinting, reproduction in online services and on the internet, duplication onto storage media such as CD-ROM, DVD-ROM etc. are only permitted with the advance written permission of the editorial staff. All information, prices, dimensions and colours are subject to correction.

Copyright © 2019, Tamron Europe GmbH.
All rights reserved.



G2 Trinity

SP 24-70mm **F/2.8** Di VC USD G2

SP 15-30mm **F/2.8** Di VC USD G2

SP 70-200mm **F/2.8** Di VC USD G2

professional — sharp — fast

For Canon and Nikon mount

Di: For DSLR cameras with full-format or APS-C sensor

EN

REGISTER
NOW FOR FREE
5 YEAR
WARRANTY

5

REGISTER
NOW FOR FREE
5 YEAR
WARRANTY

5years.tamron.eu

5years.tamron.eu

TAMRON

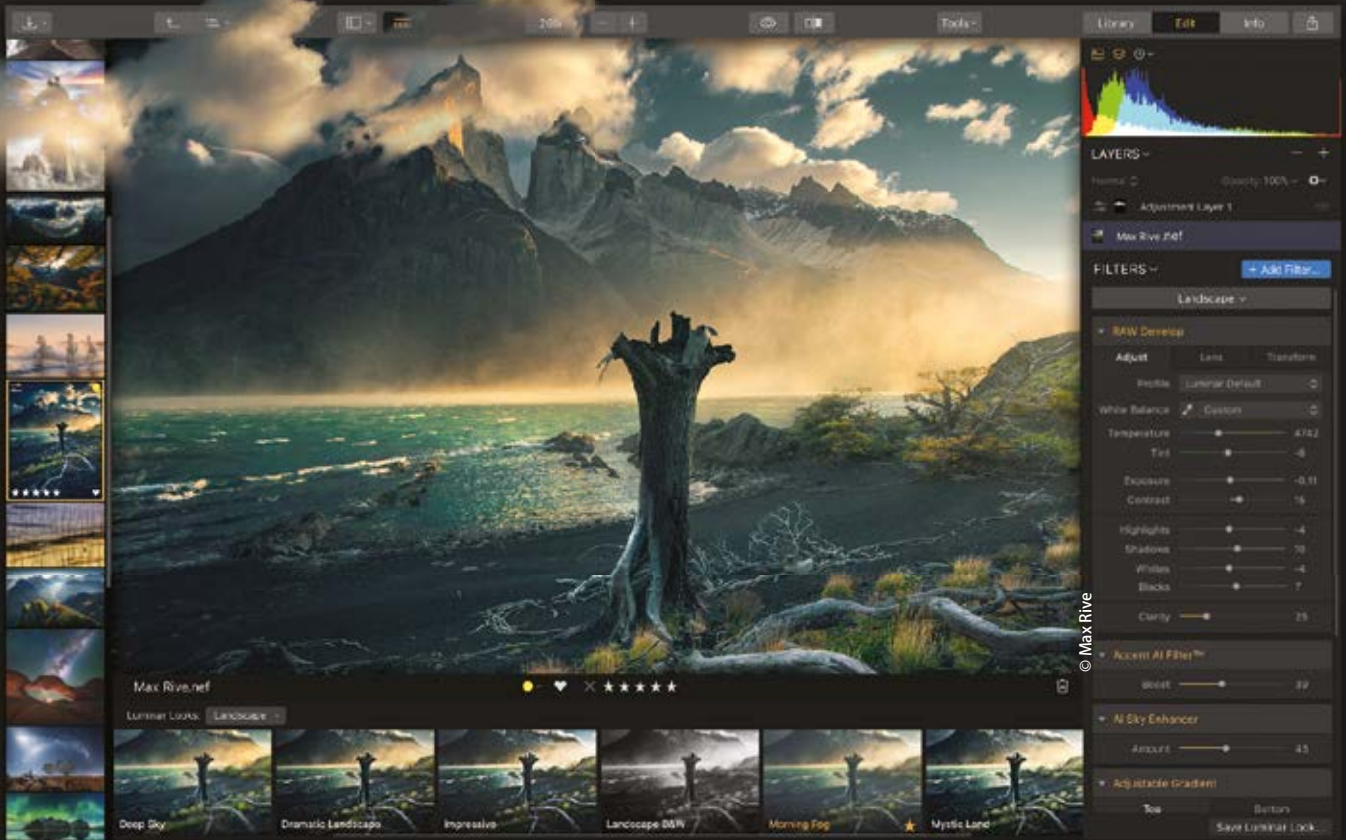
www.tamron.eu



Luminar

Put the WOW in your photos

Thanks to innovative AI technology, Luminar from Skylum can optimise your breathtaking photos quicker than ever before.



ORGANISE



Your photos at the centre. Browse quickly and easily through your photos and organise them inside the structured library interface.

OPTIMISE AND STYLE



Edit your photos with unique, powerful filters and realise your vision using hundreds of professional looks. The software can run as a standalone program or as a plug-in.